

# SONATA L. 352

1

Transcription for guitar by  
Carlos Barbosa Lima

grade VIII

D. SCARLATTI

Allegretto

Allegretto

Key signature: C major (no sharps or flats)

Time signature: Common time (indicated by 'C')

Notes per measure: Varies, typically 4 or 8 notes per measure

Fretting and strumming patterns are indicated by numbers (1-4) and letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above or below the corresponding strings and frets.

String fingering: The left hand is shown with fingers 1, 2, 3, and 4. The right hand is shown with fingers 1, 2, 3, and 4.

String notation: The strings are numbered 1 (thinnest) to 6 (thickest).

Chord markers: C2, C8, C7, and C4 are used to indicate specific chords or chord progressions.

Dynamic markings: 'pizz.' is indicated at the end of the piece.

Measure numbers: Measures 1 through 16 are shown.

Text: The text 'grade VIII' is written above the title. The text 'pizz.' is written at the end of the piece.



## SONATA L. 79

*Transcribed for guitar by*

Carlos Barbosa Lima

## Allegro

$$d = 116$$

VIII

D. SCARLATTI

The image shows a page of sheet music for a six-string guitar. It consists of six staves, each with a treble clef and a key signature of one sharp. The music is in common time. The first four staves are in standard staff notation, while the last two are in tablature. Fingering is indicated by circled numbers (1, 2, 3, 4, 5, 6) above the notes. Strumming is indicated by numbers (1, 2, 3, 4) to the left of the staves. Dynamic markings include 'p' (piano), 'f' (forte), 'tr' (trill), and 'C5', 'C2', 'F7'. Measure numbers 1 through 6 are present at the end of each staff. The music includes various techniques such as hammer-ons, pull-offs, and grace notes.

## SONATA L. 438

*Transcription for guitar by  
Carlos Barbosa Lima*

### Andante

D. SCARLATTI

The image shows three measures of guitar sheet music. The first measure shows a C major chord (A2, C2, E2) with fingerings: 4, 2, 4; 4, 1, 2. The second measure shows a G7 chord (E1, G1, B1, D2) with fingerings: 4, 2, 2, 1, 4, 2. The third measure shows a C2 chord (E1, G1, B1) with fingerings: 1, 2, 4; 2, 0, 3. The music is in common time, with a key signature of one sharp (F#). The bass line is indicated by a bass clef and a '2' below the staff.

4, 1, 0, 4, 1  
1, 0, 4, 1  
4, 1, 0, 4, 1  
2, 1, 0, 2  
C major chord

1, 2, 4, 2, 1, 0, 2  
2, 3, 2, 1, 0, 2  
4, 2, 2, 4  
4, 3, 3, 4, 3  
C major chord

4, 4, 2, 1, 4  
1, 4, 1, 0, 4, 0, 3  
4  
3, 0, 2, 3  
C major chord

4, 2, 1, 2, 4  
4, 1, 4, 4, 4, 3  
4, 4, 2, 1, 2, 4  
4, 1, 4, 4, 4, 3  
C major chord

4, 3, 2, 1, 4, 2  
4, 4, 1, 0, 4, 1  
4, 3, 4, 4, 2  
4, 3, 4, 2  
C major chord

16th-note patterns across four measures. Measure 1: Circled 5 below 3rd string. Measure 2: C4 common time. Measure 3: C3 common time. Measure 4: Common time.

16th-note patterns across four measures. Measure 1: Circled 2 above 4th string. Measure 2: Common time. Measure 3: Common time. Measure 4: Common time.

16th-note patterns across four measures. Measure 1: Circled 5 below 3rd string. Measure 2: Common time. Measure 3: Common time. Measure 4: Circled 4 below 4th string.

16th-note patterns across four measures. Measure 1: Circled 3 above 1st string. Measure 2: Common time. Measure 3: Common time. Measure 4: Circled 4 below 4th string.

16th-note patterns across four measures. Measure 1: Circled 1 above 1st string. Measure 2: Common time. Measure 3: Common time. Measure 4: Common time.

16th-note patterns across four measures. Measure 1: Circled 2 above 1st string. Measure 2: Common time. Measure 3: Circled 6 below 1st string. Measure 4: Common time.

## SONATA L. 483

III

Transcription for guitar by

Carlos Barbosa Lima

Allegro

D. SCARLATTI

 $\delta = 80$ 

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<img alt="Musical score for piano, page 10, measures 11-12. The score shows two staves. The left staff is in G major (three sharps) and the right staff is in C major (no sharps or flats). Measure 11 starts with a half note in G major, followed by eighth notes in G major and C major. Measure 12 starts with a half note in C major, followed by eighth notes in C major. The right staff has a bass clef, while the left staff has a treble clef. Measure 11 ends with a repeat sign and a double bar line. Measure 12 ends with a final double bar line. Measure numbers 11 and 12 are written above the staves. Measure 11 has rehearsal marks 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 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2019, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2049, 2050, 2051, 2052, 2053, 2054, 2055

11. 12.

A musical score for piano in G major (three sharps) and common time. The melody is played in the right hand. The score includes dynamic markings such as 'p' (piano), '2p', '0p', and '3p'. Fingerings are indicated by numbers above the notes: (1) over a eighth-note, (2) over a sixteenth-note, (3) over a eighth-note, (4) over a sixteenth-note, (5) over a eighth-note, and (6) over a sixteenth-note. The melody consists of eighth and sixteenth-note patterns.

Handwritten musical score for '43VII' on a treble clef staff. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and a note with a circled '3'. A bracket labeled 'C7' covers notes at measure 30. A bracket labeled 'Φ7' covers notes from measure 31 to the end. A handwritten note 'shouldn't sound arpeggiated' is present. The score ends with a repeat sign and a double bar line.

Sheet music for a six-string guitar, featuring five staves of musical notation with tablature and various performance markings like hammer-ons, pull-offs, and grace notes. The music is in common time, with a key signature of two sharps. The first staff starts with a dynamic of C2. The second staff begins with a dynamic of C8. The third staff begins with a dynamic of C7. The fourth staff begins with a dynamic of C7. The fifth staff begins with a dynamic of C2. The music includes several grace notes and performance techniques indicated by circled numbers (1, 2, 3, 4, 5, 6) and arrows.

## SONATA L. 423

*Transcription for guitar by  
Carlos Barbosa Lima*

D. SCARLATTI

3/8

C2

C3

C4

2

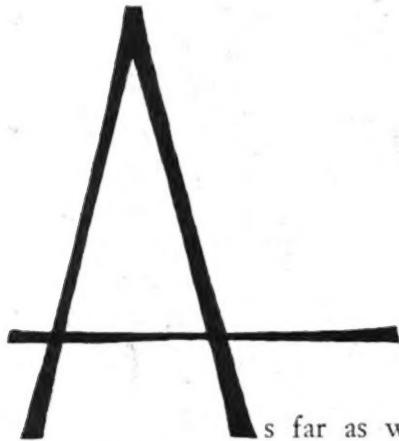
3

1

C2

C1

C2



s far as we know, Scarlatti never played the guitar, but surely no composer ever fell more deeply under its spell . . . the very harmonic structure of many pieces that mimic the guitar seems to be determined by the guitar's open strings and its propensities for modal Spanish folk music . . . often Scarlatti's octave basses merely represent the overtones of the deep strings of the guitar . . ." So writes Ralph Kirkpatrick in his definitive *Life of Domenico Scarlatti*.

Although some of Scarlatti's keyboard sonatas have been previously transcribed for the guitar, this is the first presentation of a collection, consisting of nine sonatas grouped in two volumes, transcribed by Carlos Barbosa-Lima.

Carlos Barbosa-Lima, born on 17 December 1944 in São Paulo, Brazil, has shown an unusual talent for music since his childhood, working with such diligence and enthusiasm that his teacher, guitarist Isaias Savio, called him "the artist of tomorrow." By the age of sixteen he had toured the major cities of South America, both as recitalist and as soloist with symphony orchestras, and had recorded the first of his thirteen long-playing records released in South America.

His first North American tour took place in 1967, when he was sent to the United States and Canada by the Brazilian government. The great success of his debut in Washington, D.C., prompted Larry Sears of *The Evening Star* in

a consistently laudatory review to hail him as "an accomplished artist, a young virtuoso of whom Brazil can be proud." Impressed with his sensitive musicianship as well as his virtuosity, the Washington American Guitar Foundation and the New York Society of the Classic Guitar recommended Barbosa-Lima for a complete scholarship to study with Andrés Segovia in Spain in 1968.

Following the master classes in Santiago de Compostela, he distinguished himself at the International Guitar Competition sponsored by the Conservatory of Orense, where he was the most awarded guitarist in the contest and in addition was invited by Segovia for private instruction with him in Madrid.

Barbosa-Lima returned to the North American continent in the winter of 1968 for a tour of the United States, Canada, and Mexico. All of his concerts, again, received highest critical acclaim, and as a result he was invited to make a series of recordings for ABC-Dunhill Record Company. The first recording sessions took place in the winter of 1969 and the first disc released was ABC/ATS-20005, *Barbosa-Lima in a Scarlatti Recital*.

The present two-volume publication of *9 Sonatas by Domenico Scarlatti* (*Volume I*, the five recorded on ABC/ATS-20005, side 1, and *Volume II*, the four recorded on side 2) makes available to guitarists a choice selection from the works of one of the world's great musicians.

CO 184A

9 SONATAS Scarlatti - Lima

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CANADA

9 SONATAS

By

DOMENICO  
SCARLATTI

Transcribed for Guitar

by

CARLOS BARBOSA-LIMA